

THE * NONCONFORMIST * MUSICAL * JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 74.

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George Harlow. Solo Pianoforte—Miss Nellie Hollands.

THURSDAY, FEBRUARY 8th. Vocalists—Miss Lucie Johnstone—
Mr. Dyved Lewys. Solo Cornet—Mr. George Harlow. An
orchestra of 40 performers.

THURSDAY, FEBRUARY 15th. Vocalists—Miss Emily Fox-
croft, Mr. Clavering Archer. Solo Violin—Miss Kate Rozner.
Solo Concertina—Signor Alsepi.

A Competition for Contralto Vocalists will take place on February
22nd or March 1st.

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Devoted to the interests of Worship Music in the
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EDITED BY E. MINSHALL.

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Our Competitions.

WE offer a prize of a guinea for the best Vesper Tune suitable to be sung at the end of the Benediction at Evening Service. The words must not be copyright.

The following are the conditions:—

1. Compositions must be sent to our office not later than March 1st.
2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.
3. The successful tune shall become our copyright on payment of the prize.
4. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.
5. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit.
6. Our decision in all matters relating to the competition shall be final.

WE have always advocated a full and very free use of music in our services, and we have not been

slow in trying to break down old prejudices, nor in suggesting new methods for the use of music as an aid to devotion. Dr. Parker has, we are informed, recently made a new musical departure, which we venture to think will not commend itself either to his congregation or to the churches generally. He devoted a sermon one Sunday evening to Handel and the *Messiah*; and in the course of his address he recited "He was despised" and "Comfort ye," and while doing so, part of Handel's music to these words was played on the organ. This introduction of "slow music" savours very much of the theatre or Christy Minstrel business, and seems to us to be quite out of place in a sermon. If, however, this kind of accompaniment is to be introduced, let the music be such as is suitable for the purpose. All musicians will very strongly protest against Handel's sacred and sublime music being thus cut up and put to a use for which it certainly was never intended.

WE would again call the attention of our readers to the fact that the Book of Music for the Nonconformist Choir Union Festival, to be held at the Crystal Palace on Saturday, June 9th next, at 4 p.m., will very shortly be ready. Any Nonconformist Choir can take part in this festival. There are no fees of any kind to pay, but singers have to purchase the music, which costs one shilling. We may inform country choirs who have not hitherto joined in the festival that the various railway companies carry singers to London at greatly reduced fares, and in most instances they are allowed to remain till the Monday evening if they wish to do so. Provincial choirs therefore can participate in the festival on most favourable terms. Some churches have in former years paid all the expenses of their singers, feeling that the result of the training for and experience at the festival will be beneficial to the Service of Praise. This is an excellent idea, and we commend it very strongly to the notice of ministers and deacons. An early application for books is absolutely necessary, and should be made to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

A GRAND performance of Handel's *Messiah* will be given at the Queen's Hall, Langham Place, W., on Tuesday, March 20th, in aid of the philanthropic work of the London Congregational Union. The soloists will be Miss Esther Palliser, Miss Marian McKenzie, Mr. Harper Kearton, and Mr. Norman Salmond. Mr. Fountain Meen will preside at the organ. The choir and orchestra will number four hundred performers. Ladies and gentlemen possessing good voices and wishing to sing in the choir should apply by letter to Mr. E. Wilson Gates, Memorial Hall, Farringdon Street, before February 15th. Rehearsals will be held in the Memorial Hall Library on Tuesdays, March 6th and 13th, at 7 p.m. The performance will be conducted by Mr. James W. Lewis, Emmanuel Congregational Church, Dulwich.

Two of our contemporaries have in 1894 come out in new form. *The Musical Times*, the oldest

of the musical papers, has increased its size, assumed a new colour for the cover, and is issued with its pages cut, but the price remains at fourpence. It is altogether improved, and we hope it will go on for many years to use its wholesome influence on musical art in England.

The Musical Standard, an old-established paper, which caters for musicians, professional and amateur, also appears in an enlarged form, and the price is reduced from threepence to one penny weekly. The articles are well written, and much general information is given. The reduction in price ought to lead to a large increase in circulation.

In the Manchester Sunday School Union Hymn-Tune Competition no less than seven hundred and seventy-two tunes were sent in, from three hundred and thirty-nine competitors. The following each received a prize of £3:—Mr. Cabel Simper, Barnstaple, Mr. F. C. Carter, Northampton, and Mr. Samuel Howard, Hatherton, near Stockport. The Committee purchased copyrights of tunes from ten other gentleman.

MR. H. WALFORD DAVIES, the promising student at the Royal College of Music, whose compositions have recently received most favourable notice from competent judges, is a son of the late Mr. John Whitridge Davies, for many years the esteemed choirmaster of the Congregational Church, Oswestry. As a very small child he showed unmistakable signs of having unusual musical ability, which resulted in his going as a chorister to St. George's Chapel, Windsor. When his voice broke, he was articled to Sir Walter Parratt, for whom he frequently played. On leaving Windsor he entered the Royal College of Music, where, under Dr. Hubert Parry, he has already made a name for himself. We confidently look forward to Mr. Davies achieving great things as a composer.

THE London Sunday School Choir Festival will take place at the Crystal Palace, on June 13th next. The following is the music to be sung by the senior choir:—

Hymn, "The God of Abraham praise"; Carol, "Twas in the winter cold" (Barnby); Anthem, "I will lift up mine eyes" (Clarke-Whitfield); Chorus, "No shadows yonder" (Gaul); Oratorio Chorus, "Blessed are the men" (*Elijah*, Mendelssohn); Hymn, "The day is gently sinking" (Smart); Anthem, "It is high time" (Barnby); Chorus, "Come, ye blessed" (*Placida*, Wm. Carter); Anthem, "Come unto Me" (Dr. C. Warwick Jordan); Glee, "The Fisherman's Good Night" (Bishop); Part-Song, "The Vale of Rest" (Mendelssohn); Chorus, "Hark! the Angelus" (*Una*, Gaul); Glee, "Where art thou, Beam of Light?" (Bishop); Part-Song, "Eldorado" (Pinsuti); Part-Song, "Hail to the Chief" (Prout).

WE have read with considerable interest a thoughtful paper on "The Place of Music at Evangelistic Services," from the pen of Mr. Joseph G. Rotherham, (Chairman of the Committee of the Tonic Sol-fa Association,) which appears in *The Christian at Work* for January.

MR. JOHN BOGUE of Glasgow has recently edited a capital "Song-Book and Hymnal," in connection with "The Guild of Kindness." The book, which contains compositions by Mr. A. Berridge, Mr. A. G. Colborn, and Mr. Bogue, amongst others, seems to us to be admirably suited to its purpose. It is published at the low price of threepence, by Messrs. J. & R. Parlane, Paisley.

THE annual conference of the Incorporated Society of Musicians was held in Scarborough, on the 4th, 5th, and 6th ult. Though no prominent place was given to Church Music, it was not entirely forgotten. The Mayor in addressing the members said: "I have often been struck with the beautiful and touching services of our cathedrals and churches. I remember once taking a foreign gentleman to St. Paul's. The singing of the choir on that day was singularly impressive and fine. My friend, who was not at all an emotional man, on leaving the cathedral said, with a burst of the deepest feeling, 'Ah, it is such a service as this that makes men religious.' For this most effective musical part of the services of the church, we are largely indebted to many of you gentlemen here to-day, who are of the highest eminence in your profession." Sir Joseph Barnby also referred to the subject in his able address. He said: "Coming to music for cathedrals and churches, he was thankful to say that during the last thirty years a vast improvement had taken place. At that time the cathedral services were hardly ever decent from a musical point of view. The first time he ever entered a metropolitan church—which should be nameless—there were present choristers and two men—both altos. One of the men evidently thought himself one too many, as he never rose from his seat during the service. The other occasionally assisted the twenty-five boys, who did not require any assistance. Some of them would remember this state of things and see by comparison what a change had been effected. Music in the services, he regarded as a potent factor in aiding worship. Music certainly was fully auxiliary to the service. The musical portion nowadays was more the natural outcome of the feeling of the people. At the same time he would not wish to put aside the grand compositions of two hundred years ago. Their worship was not a mere antiquarian taste."

IN these days of Young People's Guilds, Christian Endeavour Societies, and other such associations, the production of good literature for the members is a necessity. At present there is no weekly paper devoted to this work. In view of the current circulation of so much that is pernicious among our young men and young women, there is obvious scope for the wisest pens of the day. Recognising this fact, Mr. T. H. Stockwell, editor of *The Baptist*, will, within the next week or two, issue the first number of a new journal, "*You and I*," as the Young People's Weekly. Mr. Stockwell will carefully avoid all that is "goody-goody" or "namby-pamby," and will go in for a robust and manly style, which will commend itself to young folks.

At the request of the editor, Mr. Minshall has undertaken the charge of a musical page each week, in which he hopes to say something that will be helpful to his readers.

THE Council of the Association of North London Presbyterian Choirs met on the 13th ult., Mr. Wales in the chair, and decided to hold the Annual Service on March 21st at Islington Presbyterian Church, Colebrooke Row, Mr. Henry W. Braine, choirmaster at Stratford, being appointed conductor. Mr. F. G. Edwards, who, as Hon. Sec., has done so much to promote the interests of the Association, had intimated his wish to be relieved of the duties; but, much to the satisfaction of the members of the council present, agreed to retain the office, at any rate for another year.

WE are glad to hear that the Liverpool Choir Union is now an accomplished fact. Twenty-two choirs have joined the Union. No doubt, other choirs will affiliate themselves before long.

A COMPETITION for a prize of two guineas for the best rendering of a ballad, was held at Exeter Hall, in connection with Mr. Minshall's Thursday Concerts, on the 11th ult. The audience awarded the prize by means of voting cards. Miss Lilly Newbiggin was the successful competitor. A similar competition for contralto vocalists will be held, either the last Thursday in February, or the first Thursday in March.

Congregational and Choir Singing.

THEIR PROPER RELATIONS.

DR. LOWELL MASON, after visiting a church in Richmond, Virginia, where he heard some excellent choir and congregational singing by negroes, wrote to the *New York Observer* in 1856, giving his impressions upon the advantages of choir singing and congregational singing. He said:—

"The principal point to which we would call the attention of such persons as are interested in church music is this: the relation sustained by the choir to the congregation with which they are connected. Here is, apparently, a well-organised and certainly a well-trained choir singing their motets and anthems independent of all instrumental aid, and also leading the people when they unite in the great congregational chorus. There is no conflict between the two: it is well understood when the choir are to sing exclusively, and when they are to lead the congregation. During the singing of the choir, the people below and elsewhere in the church were very silent and attentive, and the singing of the choir, as well as the congregational singing, seemed to be part of the worship. This is the true relation which, as we think, should exist between the two. The choir is not to be broken up and disbanded to make way for congregational singing, nor should the choir monopolise the whole of the song service; but there should be both, each in its proper place. If choirs

are well trained, let them sing at each service an anthem or motet, one which shall not be for show or display, but as a part of the service, and in its style and manner of performance adapted to the religious ends of the occasion. On the other hand, let the hymns be sung in whole or in part by the people at large. This will give great variety to the singing exercises of religious worship, and music from the plain song all the way up to Mendelssohnian motets may be used, provided always that it is never beyond the capacity of a proper performance by the choir, or the religious appreciation of those who listen, singing not vocally, but only in the spirit and understanding.

"It seems strange that some choirs should suppose that congregational singing must necessarily interfere with their rights or with a choir service, and equally so that any who wish to introduce congregational singing should suppose that it must first be necessary to disband the very organisation by which the people may be led, strengthened, and sustained in their song.

"Choir singing may exist in good condition without congregational singing, and congregational singing may exist in good condition without choir singing; but to the best and highest state of church music both are necessary. Congregational singing is undoubtedly the primitive form, first in order of nature; choir singing is the result of cultivation: the former is popular; the latter is artistic. Let nature and art join hands, and let 'everything that hath breath praise the Lord.'"

GOUNOD'S AMBITION.—Once I heard Gounod relate the story of his early difficulties. His mother was poor, but tried to educate her sons. He, Charles, suffered to see her working day and night in order to give him an education, and did not like to disappoint her.

The mother wished him to enter the normal school, but he knew he must be a musician. He told her his plans, and she replied, "Are you serious?"

"Certainly."

"You will not go to the normal school?"

"Never."

"And you intend to go where?"

"To the Conservatoire of music."

"It is my turn to say 'Never.'"

The poor woman was beside herself because of the gesture of decision made by her son, and continued, "We shall see. Your studies shall be doubled. If in drawing lots you are unlucky and become a soldier, I shall not pay for a substitute. Rather a thousand times that my son should shoulder a gun than become a Bohemian!"

"Mother," replied the obdurate genius, "I shall double my lessons because you wish it, but I shall not become a soldier, because I do not wish it."

"What will I do?"

"I shall be exempted because I shall have gained the Grand Prix de Rome."

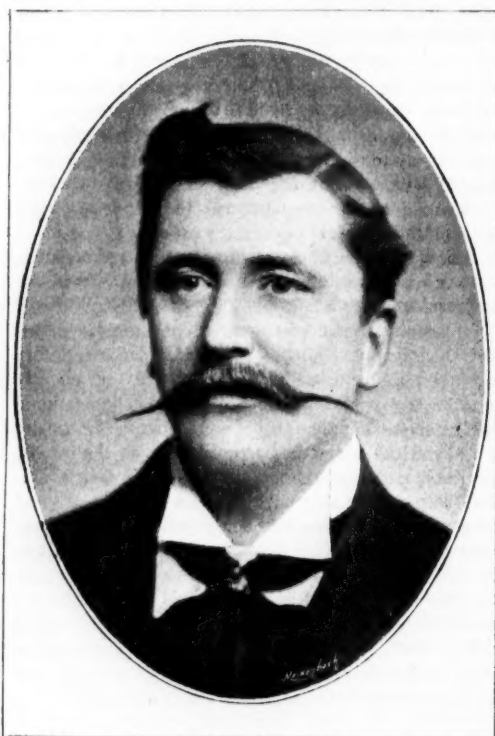
The mother called to her aid the dean of the college. He sent for young Gounod, and said to him, "Do you wish to be a musician?"

"Yes, sir," dryly responded the culprit.

"Pooh! music is not a profession."

"What? It is not a profession to be a Mozart, Weber, Rossini?"

"To wish is not to be Mozart. At your age, Mozart was celebrated. Show me what you can do. We shall see."



Music at Highbury Quadrant Congregational Church.

NONCONFORMITY seems to find the north of London a more salubrious atmosphere in which to flourish than any other part of this great Metropolis. In the south, for some inexplicable reason, really flourishing and crowded churches are like angels' visits "few and far between." In Islington, Highbury, Crouch End, Stamford Hill, etc., there are several churches in which it is difficult at times to find seats, and where great prosperity seems to be resting upon the work. Among these happy churches is to be included Highbury Quadrant Congregational Church. Though one of the youngest "causes" in this district, it is second to none in influence or active work, and a bright future seems in store for it for many years to come.

The Quadrant Church was built in 1878, and its first pastor was Dr. Bevan, now of Collins Street Church, Melbourne. He was succeeded by the Rev. S. Pearson, M.A., who now holds the pastorate at Broughton Park, Manchester. After Mr. Pearson's resignation it seemed for a time that a long season of trouble and anxiety was before the church; for though pressing invitations were given to several well-known ministers, none of them would undertake the work. While the deacons were thus perplexed what to do, rumour said that the popular Wesleyan minister, the Rev. W. J. Dawson, was growing dissatisfied with the system of changing pastorates every three years, and would probably leave the Wesleyan body on

that account. This was an opportunity not to be missed. Mr. Dawson was approached, and ultimately an invitation was sent to him to become pastor of the church. At first it was not accepted; but on the removal of some small difficulties, a second and more urgent invitation was happily accepted, and the Quadrant again had a pastor.

Mr. Dawson is comparatively a young man; but his name as a preacher, lecturer, and writer, has for some time been very familiar in all Nonconformist circles. At the City Road Chapel, London, in Southport, and in Glasgow, Mr. Dawson did splendid work, and attracted very large congregations. We can quite understand his strong feelings of regret at having to sever his connection with a congregation just as he was getting to know his flock thoroughly, and they to understand and fully appreciate him. As a preacher, he is most interesting. His matter is always good, and his style easy and dignified. He reads very closely; but it is not monotonous, and he retains the close attention of the congregation to the end, though his sermons are rarely less than thirty-five to forty minutes in length. His eloquence is of a high order; he has evidently studied oratory very attentively, and with very beneficial results. As a poet, too, Mr. Dawson has a considerable reputation, two volumes of his poems having been most favourably received by the public and the press. As one of the editors of *The Young Man*, and with young people generally, he is very popular. In him they have a friend in whom they can confide, and who is both able and willing to give good, common-sense advice.

With such a pastor, we were not surprised to find a crowded building when we visited the church on the last Sunday morning in December. The morning was very cold and, what is more, inclined to be foggy. Still the regular congregation were there in good numbers, and strangers filled up the vacant seats.

Of the building itself we need say but little. It is comfortable and convenient, but it is certainly not beautiful. It seems to want decoration internally to relieve the dullness of the white brick walls. Probably this will come in due time, the efforts of the people being now directed to clearing off a debt of £2000 still remaining on the building. At the back of the pulpit is the choir gallery and the organ—a three-manual instrument of over thirty stops, by Bryceson. The pulpit and gallery front were decorated for Christmas, and several vases of flowers adorned the pulpit.

A few minutes before eleven, Mr. Arthur Briscoe, the organist (whose likeness, from a photo. by Messrs. Wilson & Co., of Dalston Lane, N., accompanies this article), took his seat at the organ, and played a subdued and appropriate voluntary. Mr. Briscoe, who was formerly organist at Dalston Congregational Church, has occupied his present position about two years. Not only is he a capable organist, but as a composer he has considerable ability—one of his anthems, "Praise the Lord," being sung at the Choir Union Festival in 1892.

Precisely to time, Mr. Dawson, arrayed in a

black gown, entered the pulpit; and at the same moment the choir filed in quietly from their vestry and took their places. Unfortunately, owing to the organ taking so large a space in the centre of the gallery, the choir are divided, the trebles and tenors being one side of the organ, and the altos and basses the other. This is a very bad arrangement, and might lead to very unsteady singing. A row of trebles in front of the organ would join the two bodies, and would greatly help to keep them together. This is a suggestion which might be carried out without much difficulty or expense. The full strength of the choir is about fifty; upon this occasion rather over thirty were present.

Mr. Dawson very wisely makes a strong point of the music. He believes it can greatly influence the congregation, and he therefore wants the best that is available. Besides having a choir of more than average ability, he has recently secured the valuable assistance of Miss Edith Hands and Mr. Alexander Tucker (both formerly of the City Temple Choir), who sing solos on alternate Sunday evenings, and occasionally on Sunday mornings also. Two such efficient singers, who are fully in sympathy with all the work of the church, cannot fail to exercise a beneficial influence on the Service of Praise. It does not detract from the power of the pulpit to say that the tender and heartfelt rendering of solos by these friends sometimes touches the hearts of the congregation quite as much as the sermon. As a proof of this, we may mention an instance that has come to our knowledge. A gentleman by accident attended the Quadrant one Sunday. The thing that specially struck him in the service was a solo sung by Mr. Tucker; and so impressed was he, that he resolved to go again simply to hear another solo from that gentleman. But gradually he became drawn to Mr. Dawson; and now we believe he attends regularly, and is quite as enthusiastic about the pastor as the soloist.

The order of service was as follows:—

Hymn 673	"O timely happy, timely wise."	Hursley
	Invocation.	
Chant 18	"Sursum Corda."	Kelway
	Scripture Lesson.	
Anthem 34	"What are these?"	Stainer
	Prayer.	
Hymn 770	"The wise may bring their learning."	Bentley
	Scripture Lesson.	
Hymn 312	"I need Thee every hour."	Need
	Sermon.	
	Offertory.	
Hymn 310	"Take my life, and let it be."	St. Bees
	Benediction.	

The "Congregational Church Hymnal" is the book in use, and we were glad to notice so many of the congregation using the music. The singing was congregational, and part-singing was very general, the hymns especially being sung with considerable vigour. In the first hymn a somewhat glaring instance of a very common fault in congregational singing occurred. In the third line of verse 6—

"Room to deny ourselves; a road
To bring us, daily, nearer God."

the semicolon was not observed, except by a few individuals, and the line became—

"Room to deny ourselves a road"!

It is in the power of the choir and organist to greatly help a congregation to phrase correctly; and, speaking generally, a distinct cut should be made at all semicolons and colons. The sense of the words is the chief thing to be thought of. At first it may be difficult to get a large body of people to observe changes in time, pauses, etc.; but from experience we know it can be done, and when accomplished, the singing becomes much more expressive. The other hymns were sung steadily, the last one to *St. Bees* going grandly. The tune to the children's hymn did not seem to be well known, and was therefore rather heavy. The chant to *Kelway* in D was well sung, the words being clear, and voices going well together. The more complicated music of *Hayes* to verses 8 and 9 was not a success, the congregation getting into difficulties which the choir were not strong enough to correct. The well-known anthem of Stainer's, "What are these?" was exceedingly well rendered, the people joining very heartily. A quicker tempo for the first twelve bars would, however, have been an improvement.

Mr. Dawson's text was, "Forgetting those things which are behind," from which he preached an admirable and most suitable sermon for the last day of the year, pointing out the uselessness of brooding over past sins and failures. From beginning to end, the sermon was one of hope, cheerfulness, encouragement. During the offertory which followed, Mr. Tucker gave a very expressive rendering of "Time is earnest, passing by," to *Capernaum*, the organ accompaniment being most helpful. After the Benediction, the "Amen" was sung, and the congregation were dismissed with a brilliant rendering of a fugue.

Throughout the service, Mr. Briscoe accompanied with good taste and judgment; and as a solo-player he is distinctly clever. If we may venture one suggestion, it is this: a less abrupt cut at the end of each verse, and a rather longer pause between the verses, would probably make the singing more effective. Some of the hymns seemed to be rushed through. We know perfectly well such was not the intention; but a little yielding to sentiment, and a slight easing-off at the end of the verses is desirable.

Two points struck us forcibly in the singing. The first is that it wants more expression put into it. The congregation pay but scant respect to the marks of expression printed in the hymnal, and from beginning to end there was very little change either in time or volume of tone. An educated congregation such as this really ought to do better. The second point is that the choir ought to be larger, and consequently stronger. We have nothing but praise to say of the efforts of the choir as we heard them; but they are too weak to effectually lead such a large singing congregation. There ought to be no difficulty in securing many well-trained singers amongst the numerous well-to-do families attending the church.

Taking the music as a whole, we were much pleased with it. We have suggested improvements, and from what we gathered there is no reason why, in the course of a very short time, the singing at Highbury Quadrant should be second to that in any church in London. The elements for a splendid musical service are there. They only want to be drawn out, organised, and put into proper working order.

The prospects in every department of church work at Highbury Quadrant are most hopeful and encouraging; and under the influence of the popular and energetic pastor they will grow still brighter. May this prosperous state of things continue for many years to come!

Nonconformist Church Organs.

TRINITY CONGREGATIONAL CHURCH,
CROYDON.

Built by Messrs. Bryceson & Co., of Islington.

Swell Organ.

	Feet.
1. Lieblich Bordun	16
2. Open Diapason	8
3. Viol d'Amour	8
4. Voix Celestes	8
5. Rohr Flöte	8
6. Principal	4
7. Flageolet	2
8. Mixture	3 ranks
9. Oboe	8
10. Cornopean	8
11. Clarion	8
12. Vox Humana	Prepared for

Choir Organ.

13. Dulciana	8
14. Lieblich Gedact	8
* 15. Gamba	8
16. Flute Octavianta	4
* 17. Piccolo	2
* 18. Clarionet	8

* Enclosed in separate swell-box.

Great Organ.

19. Double Diapason	16
20. Open Diapason	8
21. Nason	8
22. Hohl Flöte	8
23. Salicional	8
24. Harmonic Flute	4
25. Principal	4
26. Twelfth	3
27. Fifteenth	2
28. Trumpet	Prepared for

Pedal Organ.

29. Open Diapason	16
30. Sub-Bass	16
31. Bass Flute	8
32. Violoncello	8
33. Contra Posaune	Prepared for

Couplers.

34. Swell to Pedals.	38. Sub-octave.
35. Great to Pedals.	39. Swell to Choir.
36. Choir to Pedals.	40. Swell to Octave.
37. Swell to Great.	41. Choir Octave.

Three Composition Pedals to Swell.

Four Composition Pedals to Great and Pedals.

Swell to Great by Double Action "on and off" Pedal.

Great to Pedals by Double Action "on and off" Pedal.

Tremulant.

The organ is blown by one of Joy's hydraulic engines.

Our Rising Singers.



MR. C. EMLYN JONES.

AMONGST the most promising tenors now fast making their way to the front, is Mr. C. Emlyn Jones, who possesses a pure, strong, and very sympathetic voice. He is a native of Ebbw Vale, South Wales, and is the youngest son of the late Dr. Emlyn Jones (Ioan Emlyn).

Mr. Jones' first important appearance was at the Wrexham National Eisteddfod, in 1888, when he was fortunate enough to win the tenor solo prize, after a very keen competition. This success led him to determine to devote his attention to singing. He first took a course of lessons in voice-production, under Mr. Emil Behnke, from which he derived great benefit. Under his method his voice broadened wonderfully, his compass ranging from G to C, two octaves and a half. He then entered the Royal Academy of Music, where he remained for something like three years and a half, taking lessons from Mr. Fred Walker. While at the Academy, Dr. Mackenzie and Mr. Randegger expressed themselves as much pleased with his voice, and he was selected on several occasions to sing at the chamber concerts, also to take the principal part in *The Water Carrier*, *Figaro*, *Trovatore*, *Faust*, etc.

On leaving the Academy, Mr. Jones placed himself under the training of Mr. Sims Reeves, with whom he still studies; and we understand the veteran tenor entertains a very high opinion of his pupil, feeling sure he will ultimately reach a very high position.

Mr. Jones has always been a hard worker, and a painstaking singer; he has appeared in many provincial towns, and is very frequently heard in London. He has taken part in *Elijah* for the Royal Choral Society,

under Sir Joseph Barnby. He has also had offers for operatic engagements from Mr. D'Oyley Carte and others; but, preferring concert work, these offers were declined. Recently, however, he appeared in opera for a short time, and under exceptional circumstances. This was in *Cigarette*, composed by his fellow-countryman, Mr. J. Haydn Parry. The tenor singing the principal part was suddenly taken ill, and at a few hours' notice, and without any rehearsal, Mr. Jones filled the vacancy with the greatest success.

Mr. Jones has trained and conducted his London Welsh Concert Party during the past six years, and in their numerous engagements they have always met with the greatest appreciation.

Mr. Jones is well acquainted with all the chief works, and is able to undertake engagements for oratorio or miscellaneous concerts. So excellent a singer, and so diligent a student, is certain to meet with the approval of the public.

Mr. Jones gives his annual concert at St. Martin's Town Hall, Charing Cross, on the 15th inst.

Imitation as Exemplified in the Modern Hymn Tune.

By ORLANDO MANSFIELD, MUS. DOC. T.C.T., L. MUS. L.C.M., F.C.O., L.T.C.L.;

Author of "Hymn-Tune Cadences," "The Virtuosity of the Great Composers," "Double Counterpoint in Beethoven's Sonatas," etc.

IN our former papers upon the hymn tune we have observed how the simplicity of this form of composition not only renders its peculiarities readily perceptible, but reduces its harmonic analysis to a comparatively easy task. And in the present article—devoted to the elucidation of the somewhat rare cases in which the hymn tune has been made a channel for the introduction of various contrapuntal devices, chiefly those of imitation—the same simplicity stands us in good stead; because, while precluding elaborate specimens of contrapuntal skill, it thrusts into greater prominence such particular cases as we hope to pass under review.

Broadly speaking, imitation in musical composition may be described as the repetition of a given subject, or fragment of melody, at any pitch, in any number of parts, and at any distance of time. Canonical imitation is that in which the whole of the given subject is reproduced, in which case the imitation is continuous, and, although in any number of parts, follows the subject throughout at a specified interval of pitch and a regular distance of time. Strict imitation is that in which the melodic intervals of the answer or consequent correspond in quality with those of the subject or antecedent. Apart from modulation, this is only possible when the imitation is at the interval of an octave, a fifth, or a fourth, above or below the subject. In hymn tunes, canonical or continuous imitation, although easily possible, is extremely rare, by far the larger number of examples being those of fragmentary or intermittent imitation. Nor will the number of voices participating in the imitation be large. As a rule not more than two voices assist, owing to the "note against note" rhythm, the unbroken harmony,

and the non-repetition of words characteristic of the modern hymn tune. In the "repeating" tunes of a past generation the two latter conditions were not always deemed essential; hence the tunes of this period afford numerous examples of imitation, chiefly in the octave above or below. These, however, cannot be noticed in the present article, which limits its sphere of operation to such tunes as are to be found in collections of comparatively recent date. At the same time it must not be forgotten that imitation in hymn tunes is not peculiar to the present or the past century, but was a device employed by some of the earliest psalmists of the English Reformation.

After the definition of imitation already given, it will be scarcely necessary to remind our readers that the repetitions of melody, so frequently met with in modern hymn tunes, are not legitimate imitations. Some of these repetitions embrace both melody and harmony, in which case we have two or more lines of a tune identical, as in the first two lines of *Houghton* (B.T.B., 122), or the first and last lines of *Redhead* (B.T.B., 115). Sometimes the melody is repeated at the same pitch and in the same key, the harmony being slightly varied. Of this we have a conspicuous example in the German Choral (A. and M., 95), in which, with the exception of the last two notes, the melodies of the third and fourth lines are identical with those of the first and second. At other times the melody and harmony are both repeated in another key, as in the tune *Sundridge* (B.T.B., 834), where the sixth line is the exact transposition of the third from the key of the dominant into that of the tonic, or in the Rev. Sir F. Gore Ouseley's tune *Gethsemane* (A. and M., 118), where the greater part of the third and fourth lines is a transposition of the first and second into the key of the relative major. Still more rarely we have the melody repeated at a different pitch, in a different key, and with slightly varied harmony, as in the first and fifth lines of the choral *Willemburg* (C.C.H., 34). Instances of melodies repeated at the same pitch, but with varied harmonies and in a different key, are, however, so numerous as to exclude mention of any particular case, unless it be that of Dr. Hiles's tune *Holyrood* (C.C.H., 121), where we have the same melody employed in the first and second lines, but harmonised first in the major key of the tonic, and secondly in the minor key of the supertonic. The whole tune will repay careful analysis.

A repetition of any of the lower parts of a hymn tune is somewhat rare to find; but in the arrangement of *Luther's Hymn* (A. and M., 52), adopted by the late editor of "Hymns Ancient and Modern," the same alto does duty for the first four lines! This, we presume, is what the typical Hibernian would describe as a ground bass in an inside part!

With the aid of the foregoing explanations we do not think our readers will be likely to mistake mere repetitions for real imitations. We therefore proceed to consider some examples of fragmentary imitation, selecting as our first Dr. Gauntlett's well-known tune *St. Albinus* (B.T.B., 520). Here it will be easily perceived that the first three notes of the melody and bass of the second line of the tune are employed to form the initial notes of the bass and tenor parts of the fourth line, and that the first three notes of the melody

of the third line of the tune are an exact imitation in the octave above of the first three notes of the bass of the second and fourth lines. It is hoped that the tune is too well known to necessitate quotation of these points. Another interesting example is afforded us in Dr. Dykes's beautiful tune *Veni Cito* (A. and M., 204), where the initial phrase of the melody of the first line (a) becomes the concluding phrase of the tenor of the sixth (b), e.g.:—



And as an example of imitation combined with sequential treatment, in which several voices participate, the writer would invite attention to an early effort of his own in this direction, to be found in the prize tune *Trowbridge*, in Messrs. Nicholson & Sons' "Prize Psalmody":—



Here the initial notes of the bass of the first line form the melody of the latter half of the same, while a similar imitation at the octave above exists between the tenor and melody respectively situated at the commencement and close of the second line. Another imitation, also at the octave above, is perceptible between the bass and alto of the second bar in the second line. The remaining lines of the tune contain other imitations similar in construction to those quoted; but as the foregoing extract is as much as our space will permit us to give, we must refer our readers to the original.

Imitation of the whole line, as opposed to a fragment of a hymn tune, is less common than the preceding, is, at any rate, more easily detected. One of the best examples of which we can think at present is to be found in Dr. Dykes's tune *Stabat Mater* (A. and M., 117), where the alto of the third line, transposed a fourth higher, becomes the melody of the sixth, and the melody of the fourth line, imitated at the seventh below, becomes the tenor of the fifth. In the latter case strict imitation, otherwise unobtainable, is secured by means of modulation. Other simple examples of imitation in the octave below are to be found in Dr. W. H. Monk's tune *Aber* (A. and M., 120), where the melody of the first line becomes the bass of the second; also in an arrangement from Palestrina (A. and M., 135), in which the melody of the first line becomes the tenor of the second; and in the tune *St. Bridget* (B.T.B., 519), by Arthur H. Brown, in which the unison melody of the first line becomes the bass of the third.

The facility with which certain hymn-tune melodies will yield points of imitation, and the utility of such imitations when constructing hymn-tune preludes or extemporisations upon hymn tunes, have been already alluded to in our article upon that subject contributed to THE NONCONFORMIST MUSICAL JOURNAL of March

1891. To what was then said upon this matter may now be added the fact, that not only do certain hymn tunes yield "points" of imitation, but in some cases the whole of the melody of the first line may be imitated in the course of the line following. Here are two examples from the well-known hymn tunes *St. George* and *Narenza*:—



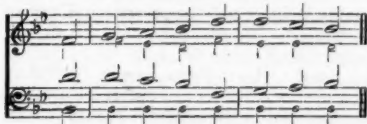
In these imitations, of which the first is at the unison and the second at the fourth below, objectionable points could be softened by the addition of a free part or parts. It has been suggested that the older psalm tunes and chorals were constructed with a view to the initial notes of the melody yielding points of imitation; but, for want of definite proof, the theory has failed to meet with any substantial support.

Returning from the possible to the actual, our next step is to notice the only example of canonical imitation contained in our modern tune-books—viz., the well-known tune of Thomas Tallis, now usually set to Bishop Ken's evening hymn. As it appeared in Archbishop Parker's Psalter of 1567, the form of the tune was more extended than that of the version with which we are familiar. The canon, two in one (i.e., in two parts, upon one subject), at the octave below, sustained by the soprano and tenor voices in modern psalmody, has, however, undergone but little change. Another interesting form of canonical imitation is to be found in Dr. Crotch's chant in G (B.T.B., 299), in which the melodies and harmonies of the third and fourth lines are respectively those of the first and second reversed. A chant in E flat by Rev. Dr. Maurice exhibits similar treatment, with the exception that the harmonies are not exactly reproduced in the reversed form. A third example, by Ebenezer Prout, will be familiar to students from its occurring in that writer's Additional Exercises to his "Treatise on Harmony," chap. ii., No. 11. This kind of imitation is termed *per recte et retro*, and could, with a little ingenuity, be effectively applied to short hymn tunes.

The last species of imitation to be noticed by us is that in which two melodies are so constructed as to be capable of inversion in a given interval, generally the octave. This is known as double counterpoint, and, skilfully handled, becomes a most effective device in hymn-tune composition. Our first examples are fragmentary, the first being taken from *St. Polycarp* (B.T.B. and C.C.H.), in which the initial notes of the melody and tenor of the first line become respectively the bass and melody of the opening phrase of the second, each part being inverted an octave in a contrary direction, e.g.:—



Another example of fragmentary double counterpoint of far greater artistic importance than the preceding is to be found in Dr. Monk's tunes entitled *Springtime* (C.C.H., 706). Here the first and third lines of each tune are formed, as far as the soprano and tenor parts are concerned, by a subject in double counterpoint in the octave and its inversion. We quote the first line, leaving our readers to examine the context:—



An example of a whole line of a hymn tune written in double counterpoint is to be found in the tune *Adeste Fideles* (B.T.B., 257), where the soprano and tenor of the fifth line become respectively the soprano and alto of the sixth, the inversion being accomplished by transposing the lower part an octave higher. A much finer and more interesting example is the arrangement of the Easter Hymn given in the "Hymnal Companion," No. 182, in which the soprano and alto of the first line are inverted in the octave, e.g.—



Here the inversion is effected in the same manner as in *Adeste Fideles*. An example, even more familiar to our readers than the foregoing, and one which has probably already arrested their attention, is to be found in the first and third lines of Sir Arthur Sullivan's tune *St. Gertrude*, in which the soprano and tenor of the first line are inverted in the fifteenth to form the tenor and soprano of the third.

As in the case of imitation pure and simple, so in that of double counterpoint, it is possible to find a considerable number of hymn-tune melodies capable of combining with themselves at different stages of their progress. For instance, the first two lines of Dr. Dykes's tune *St. Cross* (B.T.B., 94) can easily be made to work in double counterpoint in the fifteenth, e.g.—



It is needless to indicate the effective use which could be made of such a device as this in conducting an extemporisation upon the hymn tune in question. Another tune which will work throughout in double counterpoint in the fifteenth, or double octave, is *Derby* (B.T.B., 130).

Our space, unfortunately, does not permit us to do more than allude to the treatment of hymn-tune melodies in fugal compositions. Organists are universally familiar with Bach's organ fugue upon *St. Ann's* tune, and the treatment of German chorals in his works and in those of Mendelssohn. English organ music, also, literally teems with fugal and imitative treatment of hymn tunes (*vide* some recent numbers of *The Organist's Magazine of Voluntaries*, etc.); nor is the oratorio at all deficient in instances of contrapuntal, imitative, and fugal movements founded upon hymn tunes or chorals, from the Church Cantatas and Passion Music of Bach to Macfarren's *St. John the Baptist*, which contains a masterly fugue upon the tune *Hanover*, or Sir W. S. Bennett's *Woman of Samaria*, which takes the choral known as Luther's Hymn for the leading subject of its introductory movement.

Finally, it is gratifying to note that, even if we are compelled to go back to the days of the English Reformation for an example of canonical imitation in a hymn tune, the tunes of our own day are, within their limits, as rich or richer in examples of fragmentary imitation and double counterpoint as those of any preceding age. As long as this can be asserted with the confidence born of definite proof, there will be a decided decrease in the danger of "sacred part-songs" usurping the position of broadly harmonised and contrapuntally constructed "church tunes."

A THOUGHT ON TEACHING THE SCALE.—My ideas were gleaned from the sins of omission on the part of my own early teachers. To me the scales were drudgery of the driest possible kind, for they were taught to me from an instruction book, in order, sharps and flats—major and minor—with no word of explanation regarding the "everlasting why" of anything. Well do I remember the feeling of repugnance I had when I discovered, to me, seemingly endless multiplicity of unmeaning runs which had to be conquered before I "knew my scales." It was not until years after they were mechanically mastered—not until I began the study of harmony—that I learned what I now believe should have been taught in my earliest lessons—I refer to diatonic succession. Once let the mind grasp the meaning of that, and the scale enigma vanishes; for instead of being unmeaning runs, they become beautiful problems, the solution of which is found in diatonic order. So when I begin to teach the scales to a pupil, after first calling his attention to the origin of the word, "scala—a ladder," I place before the eye of his imagination a ladder which has twelve rungs, calling it the "Diatonic Ladder." To climb it, we begin by stepping upon the first rung, skipping a rung between it and our next step, and also between the second and third, then taking a half step on to the next rung, we skip a rung between each of the following three steps, after which we take another half-step, and find ourselves on the twelfth rung of our ladder, or scale. In this way the order of "two tones and a semitone, three tones and a semitone," weaves itself into the little minds, and they find no difficulty in mastering the major scales in all keys, once comprehending the rule for using the natural diatonic scale. Next comes the fact that we may begin on any rung we choose, still preserving the aforementioned order; hence the introduction of sharps and flats is readily accounted for. Without a single exception this method has succeeded admirably: the understanding is awakened, the perceptions are quickened, interest is aroused, and apathy at scale time is done away with.—*A Correspondent.*

Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

WHAT a merry lot our Scottish parsons are becoming! The minister of St. Paul's, Leith, has at last succeeded in subduing those members of his choir who persisted, against his wish, in having a dance at their annual "social." To be sure, he has had to call in the aid of the sheriff, who promptly declared an interdict against the disobedient members from entering the choir-pew in the future. But what of that? Mr. Millar has achieved a victory, and the only loser is that charity which suffereth long and is kind. Another merry parson is he of Inverkeilor. This divine is at logger-heads with his elders over the question of seating the choir. On a Friday evening lately the elders brought tradesmen to the church, and had the communion table and chairs removed, and the platform fitted up for the choir. Late next night, however, the minister had the new erections thrown down and the furniture restored; and a "scene" on Sunday was the result. Still another cleric has signalled himself by denying membership of the Church to a young lady who had taken part with some of the leading people in the village in a concert in aid of the local athletic club! Such incidents as these are deplorable in the extreme. As I have remarked before, they bring religion into contempt, and tend further to largely swell the ranks of the non-churchgoers.

Contrast with ministerial conduct of this kind such kindly references to musical workers as those of the minister of Peebles to his organist and choir. Here is a quotation from the *Parish Magazine*, which might well be copied in other directions:—"Of our musical services I simply wish to say that personally I owe Mr. Finlay and the choir a debt of gratitude for all their valuable aid. The praise service is one of the principal acts of worship, and when rendered in a tasteful and reverential spirit—as it is in our church—it does much to help the devotional spirit of minister and congregation. Music intensifies the dominant feeling, and, as Luther was wont to say, is one of the 'most magnificent and delightful presents God has given us.' Nothing seems to me more fitting when the collection is being taken than to sit in silence and allow the sacred music to flow into our souls. The anthem comes, at a time when the physical energy of both minister and congregation is waning a little, as a spiritual rest, and as a passive expression of our individual devotion—a kind of 'inarticulate speech, which leads us to the edge of the infinite, and lets us for moments gaze into that.' *If we are in the spirit of sacred music it will do us good.*" In printing the names of the members, the minister further adds that, under Mr. Finlay's able leadership "the choir continues in a healthy and satisfactory condition, and gives evidence of the careful and painstaking care and training given by Mr. Finlay. The congregation are much indebted to those members of the choir who devote so much time and interest in this department of congregational work." If ministers generally followed the example of the minister of Peebles we should hear less of the proverbial difficulty of "managing" a church choir.

The people of Perth have now a second electric organ, a new instrument on the Hope-Jones system having been introduced into the North United Presbyterian Church. The organ, which has been given by Mr. Crawford, a member of the congregation, contains twenty-one "speaking" stops, with numerous accessories. It was formally opened by Dr. Peace, of Glasgow, who seems now to be as much at home with the newer as he is with the older action. Preaching at the opening service, the Rev. Dr. Kennedy, Moderator of the United Presbyterian Church, said there was only one issue to the old controversy about instrumental

music—namely, the recognition of congregational liberty. The end to be had in view, and which should regulate a congregation in determining whether to have or not to have an instrument, was edification and devotion. Of late years there had been remarkable progress among the community in musical taste and musical attainment. Church singing that fifty years ago was found adequate and pleasing would to-day be unsatisfactory: to many it would be intolerable and a positive hindrance to devotion. Hence churches must attend to the methods by which congregational praise could be best rendered. Where that could be most successfully accomplished with the help of an organ, let an organ be used. Have their singing marked by the highest excellence; but let the music be nothing more than the handmaid of the praise. It may just be added that Mr. Edward Nicol, at present organist of the Middle Parish Church, Perth, has been appointed to the new post.

Mr. Whitehead, the organist of the High Church, Inverness, has been giving an interesting series of organ recitals in the church, the programmes on each occasion being devoted to definite schools of organ composition. The last recital was based on "the modern Italian school of Church music"; and in this connection it is curious to note the remarks of the *Inverness Courier* critic on the various compositions introduced. "If one or two numbers were extracted from the programme," says this critic, "there would really be nothing of a sacred character, as we understand it, left, though sure enough any piece in the programme may be heard in the Italian churches at the present time. The art of Palestrina has not been cultivated by the succeeding generations of Italian writers for the Church, and between Italian sacred music and Italian secular music there is little or nothing to differentiate. It is flowing melody and lively harmony all over. That is why we do not care for it as Church music, however gracefully and skilfully it may be played, and in that respect Mr. Whitehead left little or nothing to be desired." After this, one is not surprised to find the notice of the recital under the general heading of "Entertainments."

The Rev. John Robertson, of Glasgow, announces in his magazine that he has added a cornet to the American organ in his "Tabernacle," and declares that the singing is now "sublime." Happy Mr. Robertson! He adds a further expression of opinion that "a multitude of people cannot properly be led without the metallic clang of a cornet"; and he emphasises the opinion by a reference to the Metropolitan Tabernacle, where "the wonderful start of the precentor at the beginning of the bars" always unnerved this would-be musical critic. Mr. Robertson tells us that "in the great musical services in Germany the leading is with cornet and organ"; and he thinks, because Dr. Talmage employs that method, we should go and do likewise. "In this great Brooklyn Tabernacle," we read, "there is the finest congregational singing in America, and there is no choir. The choir is the very curse of Church services in America. The people don't sing, they listen." Mr. Robertson should really confine himself to his theological platitudes. He has evidently no sympathy with those who would "worship the Lord in the beauty of holiness."

In an admirable article on "The Service of Song," the *Christian Leader* dwells on the necessity of our Church choirs giving more attention to the expression of the words than they usually do. It is the perilous temptation of most Church choirs to think, if they know a tune, they can sing it to any hymn that it suits. The words are treated as having neither character nor individuality of their own. This is a persistent blunder that should be eradicated. The thought, feeling, phrases, and words of a psalm or hymn vary from line to line: it is the very business of the music to give expression to each modulation in the sense; and

this cannot be done if the organist or choirmaster does not study the words to catch the changing thought of the poet, and if the choir by practice, which alone will do it, are not taught the interpretation by "going over" the said hymns as often as over an anthem. To make this dull drudgery pleasant, it must be made successful.

This success, however, as the *Leader* writer points out, is absolutely impossible without the co-operation of the minister. It is not interference which is required of him, but simply an avoidance of neglect. He should as a mere matter of keeping his engagements punctually, either send the hymns in before the practice, or let the choir choose them: if he cannot choose them before the Sunday morning, he ought not to choose them at all. But his choice, if made punctually and carefully, will have a distinct influence in creating a sense of responsibility, and of religious obligation among the chief singers of the church; and it will deepen the consciousness that the work of the choir is held of importance by those who lead the worship, of which it is part.

A book which should be of much interest to the older race of church musical workers is Mr. Nicholas Dickson's entertaining volume on "The Auld Scotch Precentor," to which, by the way, Mr. Andrew Lang (glad, no doubt, of a peg!) devoted a leading article in the *Daily News*. That the typical precentor is not yet quite extinct is proved by an unusual incident which took place in a Newton church the other Sunday. The first verse of the psalm had been got through with some effort, but, evidently displeased with the progress being made, the precentor suddenly stopped, and cried out, "Sing out, please, and praise God as you should do." The singing was resumed, and the hint is reported to have had the desired effect. Such incidents are happily becoming more and more impossible: they were common enough before the days of instrumental music in the churches, and those who read Mr. Dickson's book will find many curious anecdotes of the kind.

J. CUTHBERT HADDEN.

Obituary.

THE LATE MR. RAMSAY BOWER, OF HUDDERSFIELD.

MUSICAL circles in Huddersfield, and notably Milton Congregational Church, received a severe blow on Wednesday, December 20th last, when Mr. Ramsay Bower died from pneumonia and congestion of the lungs. Mr. Bower was but thirty-eight years of age, but he had established himself in a foremost position in the local musical world, without any adventitious aids, but solely by the force of his own personal character and ability as a choirmaster and conductor of choral music.

It is more than twenty years since Mr. Bower joined a class formed in connection with the Ramsden Street Sunday School, which he then attended. The class was taught, on the Tonic Sol-fa system, by Mr. C. W. Ellis, and Mr. Bower quickly possessed himself of the Elementary and Intermediate certificates of the Tonic Sol-fa College, and then, in order to complete his musical equipment, mastered the old notation, and thoroughly studied the theory of music. He became a member of the choir, and after the breaking up of Mr. Ellis's class he formed the first of several successful classes taught by him, chiefly on the Sol-fa method, but some by the old notation. Of this first class, several of the leading soprano and contralto soloists of a district noted for the production of fine singers were members. At the early age of twenty-two Mr.

Bower was appointed choirmaster, and retained the office until a disruption occurred in the church. Mr. Bower threw in his lot with those who were for freedom and advance, and with him went all the members of the choir but one, to lead the psalmody in the new church—Milton Congregational—which was established. Mr. Bower remained choirmaster to the last, and the nature of the bond which united him with the members of the choir may be gathered from the fact, that the grief of every present and past member of the choir was as poignant as though he had been a near and dear relative. Of the musical work accomplished by the choir every Huddersfield musician is willing to bear testimony. Mr. Bower raised it to undisputed pre-eminence amongst the Nonconformist choirs of the district, and rendered it able to bear comparison with the leading Church choirs.

Mr. Bower, when the winter was drawing to a close, always added to his other duties the instruction of the



THE LATE MR. RAMSAY BOWER.

Sunday School children in the singing of their anniversary hymns. This part of his work was accomplished with so much success that the anniversary services of Milton Church Schools, held of late years in the Town Hall, have become one of the events of the religious year in Huddersfield.

For twelve years Mr. Bower had been a member of the Huddersfield Choral Society, and in 1888 was elected upon the committee of that important musical organisation. Undoubtedly his early death alone prevented his rising to a much higher position in connection with the society.

In 1884 Mr. Bower joined the Huddersfield Glee and Madrigal Society. In 1891 Mr. John North, the conductor of the society, died, and Mr. Bower was elected as his successor, and at each annual meeting since he had been re-elected to the post. As with the choir at Milton church, so with the chorus of the Glee and Madrigal Society, Mr. Bower was satisfied with nothing less than perfection, and on his part everything

that musical knowledge, constant effort and unremitting attention could do was forthcoming, with the result that the concerts of the society were amongst the most enjoyable and artistic of all those given in Huddersfield during the year. There is little reason to doubt that his devotion to music, and his keen sense of his duty towards the society, were partly responsible for the fatal termination of Mr. Bower's illness. He had taken cold whilst conducting a concert of the Marsden Choral Society in the absence, through illness, of Mr. Evans, the conductor of the society, and he practically left his bed to attend a practice by the Glee and Madrigal Society of a new work, for the successful performance of which he was most anxious. He appears to have taken fresh cold, bronchial and pectoral complications set in, and he died in little more than a week afterwards.

Mr. Bower was one of the cheery ones of the earth, and his firmness—for he could be very firm and even strict—was modified by the pleasant word and smile he had for all.

For Milton church, in addition to his work as choir-master and teacher and leader of the children in their anniversary hymns, all done voluntarily and most cheerfully, he was a very successful teacher, a member of the managing and Sunday School committees, and treasurer of the Sunday School. The place of so widely useful a man is not easily filled. He was a most capable man, of good natural abilities, rendered the more useful and effective by the energy, determination, and industry, which were so eminently characteristic of him.

At the funeral there was a very large gathering of musical and other friends and of the general public. On the evening of the first Sunday of the New Year, the Rev. A. C. Turberville, pastor of Milton church, gave a memorial address, upon the life and services of Mr. Bower. He dwelt with special emphasis upon the straightforwardness and the geniality of the deceased, and his remarks thereupon were fully endorsed by the large congregation which gathered, in spite of the extreme inclemency of the weather, to pay the last tribute of respect to the memory of one whom the writer knew well as choir-master and as personal friend. In each capacity he was admirable; and his death creates a gap which will not quickly close.

CLAPTON PHILHARMONIC SOCIETY.

THIS Society, which is a union of the choirs of Clapton Park, Lower Clapton Congregational, and Downs Baptist Churches, gave its first concert in Clapton Park Congregational Church, on Wednesday evening, the 17th ult., when there was a large and enthusiastic audience. The combined choirs numbered over one hundred, and the orchestra, thirty-two. The soloists were Miss Ethel Winn, Mr. Edward Branscombe, and Mr. Robert Grice; solo violin, Mr. Arthur Payne, Messrs. Arthur A. Hillam and Charles E. Smith shared the organ accompaniments, whilst Mr. David Davies conducted. The programme consisted of the first two parts of *The Creation*, followed by Orchestral Overture "Son and Stranger" (Mendelssohn); solo violin, "Andante, from Concerto" (Mendelssohn); and two anthems respectively by Wesley and Sir Joseph Barnby (President of the Society)—viz., "Blessed be the God and Father," and "King all glorious."

The whole performance was evidently the result of great painstaking, and a warm reception was the reward. The happy circumstances which have so far attended the existence of the Society are such as to place it upon a solid basis, and we are glad to think that it has scored so undoubted a success.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BERMONDSEY.—On Tuesday, the 16th ult., at the social meeting of the choir of Drummond Road Baptist Chapel, the pastor, Rev. H. A. Burleigh, on behalf of the members, presented the choir-master, Mr. Thomas E. Wade, with a set of silver-mounted carvers, a silver-plated biscuit casket, and an ivory baton, on the occasion of his marriage.

HACKNEY.—A performance of *Christ and his Soldiers* was given at Mare Street Chapel, on Thursday, the 18th ult., under the conductorship of Mr. W. H. Davies, organist and choir-master of the chapel. The whole of the choral numbers were rendered with much impressiveness by a choir numbering fifty voices, the chapel choir being augmented for the occasion by the kind assistance of several members of the Cambridge Heath Congregational Choir and a few other friends. The solos were entrusted to Miss Laurie Morgan, Mrs. Shrimpton, Mr. Herbert Braden, and Mr. A. Darkin, who were thoroughly efficient in their respective parts. Special mention should perhaps be made of the unaccompanied quartet "Jesus died for us" and also of Mr. Braden's fine singing of the tenor songs "When I Survey" and "The Son of God." The organ accompaniments were skilfully and expressively played by Mr. Harold E. Mackinlay (organist and director of the choir of Islington Presbyterian Church). The attendance was unfortunately rather small, resulting in a minus rather than plus effect on the choir funds, for which the concert was given.

POPLAR.—On Sunday, December 24th, 1893, the evening service at Trinity Congregational Church was largely choral, including "There were Shepherds" (Vincent); "Arise, Shine" (Elvey); Magnificat (Bunnett in F); "And the Glory of the Lord" (Handel); and several Christmas carols, amongst which was one specially composed by the organist and choir-master of the church, Mr. Arthur Bayliss.

STRATFORD.—The recently formed "Church Praise Association" made a very successful first public appearance on the 19th ult., when a sacred concert was given in the new Lecture Hall adjoining the Presbyterian Church, on behalf of the School Enlargement Fund. The programme consisted of C. Darnton's sacred cantata, *The Star of Bethlehem*, and the whole of the solos, quartets, etc., were sung by members of the Church Choir and Praise Association, and were given with good effect, the sacred songs "Nazareth" and "The Star of Bethlehem" sung respectively by Mr. H. W. Braine and Miss Helen Weir, both being encored. The carol "The first Nowell," sung as a quartet and chorus, also had to be repeated. The choir, numbering between fifty and sixty voices, gave an excellent rendering of the choruses, singing in a spirited manner under the baton of Mr. Henry W. Braine, choir-master of the church, who conducted. The accompaniments were well sustained by Mr. Mowbray Balme (organist of the church) at the American organ, and Miss Ethel Balme, who presided at the pianoforte. The Lecture Hall was filled with a most attentive and appreciative audience, and much satisfaction was expressed at the good beginning which the association has made. Since its formation, a marked improvement has taken place in the congregational singing, as those members for whom there is not room in the choir seats, sit in the body of the church, and so assist in the service of praise.

PROVINCIAL.

KELVEDON.—Guest's cantata *The Prince of Peace* was rendered by the Congregational Church Choir—assisted by a few friends—in the Public Hall, on the evening of the first Wednesday in the New Year. The solos were nicely taken by Miss Nellie Crowe, Mrs. Smith, Miss Grace Tolley, Miss R. Gibberd, Miss Nellie Turner, Mr. Alfred Jennings, Mr. Henry Clarke, and Mr. E. Moss. Mr. Alfred Orst (organist) played the accompaniments on the piano, assisted by a small orchestra, and the bâton was in the hand of the able choirmaster, Mr. W. H. Jennings. During the past twelve months this choir has shown marked improvement both as regards numbers and quality of voice. There are now about thirty members, including several boys with rich soprano and contralto voices, who have been taught tonic sol-fa by their indefatigable leader, Mr. Jennings; and the progress the boys, as well as the older members, have made under his painstaking tuition has delighted not a few of the music-loving portion of the congregation. On Christmas Sunday the two prize carols published in THE NONCONFORMIST MUSICAL JOURNAL were sung, and heartily enjoyed by the congregation, especially "All my heart this night rejoices." In the morning Mr. Orst played from the *Organist's Magazine of Voluntaries*, and in the evening he gave as an organ solo before the service, "Angels ever bright and fair" (Handel), closing the service with the "Hallelujah Chorus."

NEWMAINS (WISHAW).—On the 2nd, 3rd, 5th, and 6th ult., most successful performances of *Sisters Three*, or *Britannia's Heroes*, were given in the Coltness Iron Works School, under the able conductorship of Mr. Robert Booth, organist and choirmaster of Coltness Memorial Church, who in conjunction with Mr. J. R. Cross, composed the music. The chorus numbered one hundred and fifty voices, and the orchestra consisted of twenty-five players. The local papers speak in high terms of the work and its performance.

SALTAIRE.—At the annual eisteddfod at Middlesborough, held on New Year's day, the Saltair Wesleyan Choir was awarded the first prize of £20, in the chief choral competition. Mr. C. Francis Lloyd, Mus. Bac., Oxon., was the judge, and at the close of the contest he complimented the conductor, Mr. Arthur Pearson, very heartily. "The success of the Saltair choir," says the *Bradford Observer*, "was most popular, and when Mr. Pearson went up to receive the prize, there was a burst of applause."

SUTTON COLDFIELD.—A valuable adjunct to the organ in the Congregational Church has recently been made by the application of hydraulic power to the organ bellows. Melvin & Son's Motor, and Patent Pneumatic Starter have been supplied and fitted by Messrs. Nicholson & Lord, of Walsall, the builders of the organ. The whole work gives the greatest satisfaction.

TUNBRIDGE WELLS.—A performance of a portion of the music rendered at the last Crystal Palace Festival, was recently given at the Baptist Tabernacle, Tunbridge Wells, by the combined choirs of Mount Pleasant Congregational Church, and the Baptist Church, under the conductorship of Mr. Frederick Brackett, the organist of the Baptist Tabernacle. Rev. James Smith (the pastor) presided, and there was a good attendance of persons belonging to the churches interested, and also from many of the other churches in the town. The rendering of the various anthems was admirable, and both choirs evinced abundant evidence of very careful training. The unaccompanied anthem "Thou wilt keep him in perfect peace," was given with great effect to the evident delight of a most appreciative audience, the various gradations of expression leaving nothing to be desired. The voluntaries at the opening and close of the service were played by Mr. A. G. B. Archer,

organist of Mount Pleasant Church. Annexed is the programme:—Hymn, "O Worship the King"; reading of Scripture; anthem, "The Lord is loving" (Dr. Garrett); prayer; hymn, "O'er the gloomy hills of darkness" (tune *Calcutta*); anthem, "As the Hart pants" (Mendelssohn); anthem, "Thou wilt keep him" (C. L. Williams); hymn, "Holy, Holy, Holy"; anthem, "Like silver lamps" (Barnby); duet, "Love Divine, all love excelling" (Stainer) (Miss E. S. Brackett, and Mr. E. Strange); collection; anthem, "Praise the Lord" (E. V. Hall); hymn, "Abide with me"; Benediction. Before the last anthem was performed, the Rev. James Smith, in the name of the congregation and choir of the Tabernacle and himself, presented the organist, Mr. F. Brackett (who is leaving in consequence of his having accepted the post of organist and choirmaster at the Robertson Street Congregational Church, Hastings), with a travelling rug and a handsome silver-mounted ebony bâton. The pastor said that he voiced the unanimous feeling of the entire congregation, in thanking Mr. Brackett most heartily for the twelve months' service he had gratuitously rendered to the Tabernacle, as organist and choirmaster, and they wished him abundant success in the new position he was called to. The choir had profited greatly by his careful training, and they one and all were most grateful to him for the improvement that had taken place in their psalmody under his leadership. A collection was taken at the close of the service, on behalf of the Frant Mission of the Tabernacle Church, and the Down Lane Mission of Mount Pleasant Church.

WORKINGTON.—At the eighteenth annual eisteddfod held on the 1st ult., Mr. George Dodds, of Newcastle, acted as adjudicator. For the prizes of £5 and £1 10s. the choirs of Workington Wesleyan Chapel and Seaton Wesleyan Chapel competed, the former winning the first prize.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

N. C. U. COMPETITIONS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—

I am glad that my letter has called forth a reply; and, as the matter is of some importance, I trust you will allow me to correct a misapprehension of Mr. Berridge's, and to make a little answer to his contentions. I have *not*, like him, been a constant competitor: I have not, indeed, entered for half the competitions. So much for the misapprehension.

Mr. Berridge's letter reads very much like special pleading, and his argument does not fairly meet mine. The gist of my letter was, that public confidence in the competitions would more likely remain unimpaired if the present arrangements for adjudicating were adhered to, than if preliminary sorting were done by a committee. The reason I gave for my opinion was that, under the circumstances, the "personal equation" *might* enter into the question with a committee, whereas such would be hardly *likely* with a professional adjudicator. Mr. Berridge retorts that an adjudicator is only human, too. But I put it to him whether the competitors are likely to be *personal friends* of the professional adjudicator. And Mr. Berridge is surely the last one to take ground of this sort, for I suspect that he has more than one friend among the committee. Suppose, now, that the committee of selection found a composition among those sent in which bore Mr. Berridge's well-known handwriting, is it likely that, knowing Mr. Berridge's

abilities as a composer, they would come to the consideration of that composition with a perfectly unbiased mind? And it is really incomprehensible to me that "no point of good or bad composition will come under the jurisdiction of the committee." What are they to do? What does "suitability" mean? Mr. Berridge seems to regard it as their function to weed out "compositions long enough for an oratorio or short as a psalm-tune"; but if it is merely a question of the foot-rule, surely the secretary would not require the assistance of a committee to manipulate that!

Then Mr. Berridge asks, was there no dissatisfaction in 1891? Ah! but that was dissatisfaction with the decision of the *committee*, and my point was that no one was dissatisfied with the *award*. I do not remember the circumstances, but the fact than an experienced and successful composer like Mr. Matthew Kingston should have sent in a composition which was deemed unsuitable seems to me to argue on my side. Could anything be more annoying to a man? And now what is the remedy, or, rather, the preventative? Simply that the authorities of the Union will be a little more explicit in stating their conditions. If the committee can judge of suitability *after* the compositions are sent in, surely they can state what constitutes suitability *before*. The contention that adjudicating is too laborious for first-class professional men does not appear to me very strong. Of course they want paying: but what man in the musical profession ever shrank from the opportunity of earning a *good* fee? And any one who has had experience of competitions will bear me out when I say that probably half the compositions sent in are obviously out of the running, and there will usually be one or two of clearly outstanding merit.

Of course, opinions will differ on this as on every other question. I hope that before this discussion closes many more opinions will have been stated. In conclusion, I say only this, that the competitions so far have evidently not attracted support from any large circle of musical workers, although the prizes have been of some value: I, for my part, am firmly convinced that competitors will be still less attracted if they know that compositions may get no farther than a committee-room of the N. C. U.

Lest there should be any prejudice attached to a letter signed by a *nom de plume*, I have no hesitation in signing myself, not "Æmulus," but

Yours faithfully,
GEORGE H. ELY.

P.S.—I am sorry that I made one misleading statement in my former letter. The competitions I have sent written in another hand were *not* sent to the N. C. U., among whose committee I have no friends, but were written for the competitions of this JOURNAL, the editor of which is, if he will allow me to say so, a very good friend of mine—for which reason, and for my own pride's sake, I have endeavoured to conceal from him the identity of one of his competitors.

To Correspondents.

X. A.—*The Organist's Magazine of Voluntaries* is published on the first of each alternate month.

W. F.—You should get Dr. Hopkins' well-known book on the organ.

M. T.—By all means go in for the Mus. Bac. degree. It is far better than the other.

W. L.—Received too late.

The following are thanked for their letters:—C. L. (Dunstable); P. B. (Birmingham); T. W. (Aberdare); Y. S. (Leicester); A. D. (Dulwich); F. R. T. (York); W. A. (Norwich); M. T. (Banbury); R. S. (Hitchin).

Staccato Notes.

AN Imperial Institute Choir is being formed under the conductorship of Mr. Randegger.

JOACHIM will play at the Popular Concert on the 5th inst.

DR. VON BULOW is unwell, and will be unable to carry on his work for some time to come.

SIR HERBERT OAKELEY opened a new organ, built by Messrs. Peter Conacher & Co., in the English Church, Rome.

MADAME BELLE COLE will sail for Australia next month, returning to England in September.

THE DUKE OF YORK has been invited to attend the National Eisteddfod at Carnarvon in the summer.

As the Albert Palace is after all not to be secured for the benefit of the public, the organ is again for sale.

MR. JOHN NORBURY has been appointed Hon. Treasurer to the Royal College of Organists.

So many of the choir of Peterborough Cathedral were ill with influenza at the same time, that the daily choral services were suspended.

HERR MOTTIL, a famous German conductor, will visit England and conduct a concert in the Queen's Hall in April.

AMONGST the most important papers read at the Annual Conference of the Incorporated Society of Musicians, held in Scarborough, were the following:—"Music-printing, Ancient and Modern," by Mr. W. H. Cummings; "The Position of Music in England," by Sir Joseph Barnby; "Voice-training and its Accessories," by Mr. Rootham; "The Organs of Voice," by Mr. Thomas Chater; "Part-singing in our Homes," by Dr. C. Vincent; and "Musical Form," by Mr. E. Prout. Many well-known musicians took part in the discussions.

THE following vocalists have been engaged for the Handel Festival to be held in June:—Madame Albani, Miss Anna Williams, Miss Emma Juch, Madame Clara Samuelli, Madame Melba, Madame Marian McKenzie, Miss Clara Butt, Messrs. Lloyd, Ben Davies, Norman Salmond, Andrew Black, and Santley.

MR. SIMS REEVES is going for a provincial tour, starting about Easter.

Accidentals.

MODERN LYRICS.

She sang solo, so soft, so sweet,
He sank enraptured at her feet.
He was not base, but on that day
He lost the tenor of his way.

"Maid, altogether fair," he cried,
"Be mine, my high soprano bride.
Keep time with me, until life's end
Our hearts and voices let us blend.

"Our key shall be a little flat,
A finely furnished one at that:
There we will live on minor scale,
In style to make the major quail.

"Be natural, admit my plea,
Discard the major, and marry me.
Let us duet life's measure through;
Enchanting singer, what say you?"

Said she, "I sing too sharp for that:
You never catch me in a flat.
I choose the notes of higher pitch;
The major has them—he is rich."

THE managers of a St. Louis symphony society have decided to lock the audience in the hall until the concert is over. This is compulsory education with a vengeance.